

May 21st, 2025.

Uh, we have a whole list of bullet points, we're going to do some, Socratic method teaching here where I'm just gonna ask a whole bunch of questions.

Uh, we're gonna be starting with the— [sound of Ripley swinging the hammer] — I didn't click that, game.

It's—does this. That's the trackpad. Instead of—[left clicks mouse, making Ripley swing the hammer again, then continually as the narrator speaks] Even if I click it on the right side of the trackpad, it still acts like I'm clicking the left mouse button, even though that's not the left mouse button, is it? That's the trackpad. [moves camera in circles then back and forth demonstrably] That's for movement. That's not for clicking. [clears throat]

We're gonna be starting with the Murderbot Diaries, and then we're gonna go to the Books of the Raksura. Or maybe we should do that in reverse, because

there's less questions for The Book of the Raksura. Um, first one is not a question, it's just a comment, that—

Um. Assuming you've been watching me play this, um, Martha Wells in The Books of the Raksura just dumps like a whole truckload of information on us at once. And most of it is completely fucking unnecessary and redundant. So, by giving it all to us, she's making us waste. vvaluable brain power [Ripley swings the hammer again by accident] and memory, uh, usage, trying to fucking memorize useless shit we don't actually need to know.

She dumps Millions, not millions. That's exaggeration, but so fucking many names of characters on us. characters that aren't actually important. They don't matter to the plot. They don't matter to the world building. They don't even matter to the protagonist.

But we're expected to memorize them all anyways.

Then, she gives us a shit ton of information about how these people's culture and species works, and she

starts off by lying to us and the protagonist about this by telling us that, um, simply because he has wings, uh, that means he's a warrior.

And then that turns out to be a lie because the man is being fucking— He's— Okay, he is, yeah, he's being trafficked. Because. He is not valuable to these people, except for the fact that he can make babies for them because we're doing misogyny, but make it about men, and now pretend it's progressive.

Like, literally, he's literally being trafficked. The only reason his life was spared, if you missed the other one, the only reason his life was spared was that, uh, people like him, who are referred to as consorts are.... It's so creepy. It's so fucking creepy. They are *fertile* male winged Raksura.

It's such a fucking creepy way to go about all of this shit, but they are literally property. Of whatever fertile female winged person hh, just just claims them first. Which can be as simple as being the princess of the colony, who's fucking grandpa has gone out, found a consort that specifically doesn't know anything

about this society or what actual role they're going to be demanding he'd play in it and literally lies to him.

The entire time to trick him into coming back with him into a society where he will have no fucking rights at all and will literally become the sexual property of the princess as soon as he gets there, because they are presenting him with no other fucking choice, they are doing all of this shit completely wrong, even by the standards of their own fucking species.

If —

[loud metallic noises, like metal scraping against metal, resembling the notes from the movie Close Encounters]

I think the Xenomorph is getting mad at me for just sitting here talking, but that's too bad. We're just gonna continue sitting here.

[The music abruptly changes from quiet ambiance to a bright wind instrument, playing out distinct notes]

Interesting music.

[player turning from side to side listening to the new music continue.]

Interesting.

I like it.

Um, yeah, Moon. In a, in a well-run Raksuran colony, they still have all of the slavery and caste systems. But they at least treat the slaves a little tiny bit better. The consorts, and yes, that's literally what they're called. They're literally called consorts. Unironically.

They are still the property of whatever [motion detector beeps a warning] female, who decides to keep them first, and they're called— the females are called Queens, because we're making a pretense about this being based on bees or ants, even though it's definitely not.

[door at end of hall opens]

Oh, look. Something's coming to get me. Hi,
xenomoprph!

[to someone offscreen] Because we're just sitting in
the hallway.

[Xenomorph knocks Ripley over]

Yeah, we know.

[Ripley dies]

They just do that every now and then. We're just
gonna continue this. [laughing] The game is like, what
are you doing? Why are you sitting there?

[clears throat] At least we know we can go that way.
There is a door down there that goes somewhere, to
where the xenomorph is! So that took fi, it took six, it
took six minutes of sitting here for the xenomorph to
come and kill us. Good to know.

But yeah, um. Consorts. Are still treated as property
and can still be traded like a literal fucking object

because Martha Wells watched the 1994 Stargate movie where Shau'ri was given to Daniel Jackson, a white man, as a gift, and decided, ooooooh, we need more of thaaaat in fiction, that is sooo coooool. We need more of that isn't— Aren't people being given away as sexual gifts literally to become the sexual property of the person they're being given to, isn't that sooo awesome, it's so cool!

Shau'ri, being a fucking piece of meat to be given away to white people is sooooo awesome. So cool, so totally not ~problematic~ at all. Totally not dehumanizing, racist or misogynistic at all. No, it's just totally cool, and we need we need more of that in fiction, that's why she keeps doing this shit, but she thinks that, oh, um, welll, I'll make the person being given away a sexual property be a man, so that means it's, it's totally fine now, and nobody can criticize it for anything!

Because she does this a lot. She does this even in her other fantasy series, uh, The Wizard Hunters.

It happens in there, too, and he literally gets bought.

And it's just. And even has the main, the main character from a different world who is buying him, telling him you can't tell anybody I actually bought you. I will get arrested. You can't tell anybody that you are my property, I will get arrested.

And it, and it's just.

[tired sigh]

It's ridiculous.

But anyways? In a, in a, any other, like...Martha Wilde is so bad at writing. I said, we were going to start with the Murderbot Diaries but we're doing this instead. [sigh]

Book one! We only see Indigo, the Indigo Cloud court, The Indigo Cloud white supremacist cult, because that's that's what they act like.

We're not calling them that, but that's what they are.

And. We're just presented with a whole bunch of

horrible shit. And you think okay, I will continue reading, it's, it's, they are a different species, so they're going to do shit differently. And it's like, okay. But then, you get to book two and three and four and five and six, and however fucking many they are, there are, like the last two books were like. The same story, just kind of chopped in half, pretty arbitrarily.

So that makes it really hard to remember how many actual separate books that are because it's just the same thing.

Like with The Murderbot Diaries, it's very clear—I didn't realize it when we bought book five for 35 dollars, thinking mistakenly, assuming it was book one. But, uh, if you look at like the publishing dates for the first four books. Book, book one, came out in 2017. And then the next three books all came out in 2018.

Like, I think it was three months each apart, so like that is, so, fucking suspicious.

And leads many people and myself now included to assume that it was all originally one fucking book, and then was chopped into pieces like Final Fantasy 15. To make you pay more money and trying to convince you that you're buying a whole separate product instead of just something that was very blatantly chopped out of the game with those swirly scissors that make weird shapes that you play with in kindergarten.

Those cookie cutter scissors. Yeah, don't— just ignore the giant, very blatant, very explicit gaping hole in the gameplay guys, um, buy this DLC, we promise we didn't cut anything out of the game! Now, ignore the giant giant gaping DLC shaped hole over there, where the character who's starring in the DLC wandered off said, I'm gonna go wander off guys. Don't worry about it. Yeah, I just came back with this cool scar. Don't worry about it. It doesn't matter. It's fine, if you want to find out, you can buy the DLC for, like, what were they charging for that?

Final Fantasy 15 was so fucking terrible that we are never giving Square Enix a single fucking penny of our money ever again, even though we fucking loved the Final Fantasy series.

That reminds me, Lightning was in my dream. As a robot. That was interesting. I don't remember any of the details though. It was a robot, mermaids. Something was going on. That was fun. I think it was also set in Final Fantasy 10. In like an oceany area?

Anyways, that's not relevant. And I just remember that while saying that, but? Yeah, um. Just just look up The Murderbot Diaries, public books and Publishing dates and look at it, and look at the prices they're charging for each of those three whole entire stories that were all published in 2018, very like, exactly, evenly published over the year, or is that what you're Googling right now?

Okay, I have my twin Googling it right now so I can just read them off to you because it's, it's sure it's something. And by something, I mean, a fucking scam.

[loud metal sound, repeating the tones from earlier]

We got the xenomorph coming to get us again! Hold on, we'll wait until this is less...

Do you hear that close encounters of the third kind music in there? I do! All Systems Red, book one, came out May 2nd, 2017.

Book two came out May 8, 2018. I'll just read it because your voice isn't loud enough to carry over here. Three months later, August 7th, 2018, we got book three. October 2nd, two months later. Not even three months there, two months later on October 2nd, 2018, we got book four, Exit Strategy.

And then we got another two years — 2020 — May 2nd, 2020, is when book 5 came out. And then Fugitive, [door at end of hall opens] Oh, we got the xenomorph again.

Um. In 2021, book six came out. [xenomorph starts hissing loudly almost drowning out the narration]

Hi xenomorph!

[Xenomorph knocks Ripley over and kills her]

This time, it took seven minutes for the xenomorph to come kill us.

And then, finally, book seven was November 14th, 2023.

And then we still haven't gotten a new book yet. And, and we're probably not going too many times soon, because it's very, very, very, very clear that Martha Wells doesn't actually want to write this series.

Which is why book five, six, and seven are all, I keep, as I keep describing it trapped in fucking purgatory. We are in purgatory folks, five, six, and seven.

The first three books, all came out — first four books all came out within a year of each other. And then, five, six, and seven, and we're numbering these by publishing order, not, not the in-universe order,

because book six is a fucking lie and doesn't, literally doesn't accomplish one single god damned thing besides breaking the promise that she made at the end of book five.

Book five, six, and seven are all trapped in fucking Purgatory. If you imagine the first four books as a straight line progressing into the future? We hit book six. And now, we're just going in a giant fucking circle, because first.

We have to go back in time to pretend that, um, book six accomplishes anything except being a fucking scam. Like, there's literally no character development to be had, because there can't be any character development because this, this is set before book five.

Because she didn't actually want to keep the promise she made at the end of book five that things would actually progress. So, by going back in time, and not telling any of this, I can't, I cannot stress enough, there's nothing in book six to tell you that we've gone back in time.

You are forced to just assume, with all rage and disappointment and absolute sheer bafflement, that the characters have just fucking dropped what they did at the end of book five and said, eh, fuck it, um, we'll do that some other time. we're just going to fucking Preservation — we're just going back to Preservation for no reason, and we're just gonna ignore all of that shit.

There's no, there's not, it's not in the summary. It's not in a little forward. There's nothing. There's not even any hints that this is set before book five.

It's just. Horribly done because A) Why would you do this in the first place? Why would you make a huge promise at the end of book five that things are actually going to progress and then you come out with book six, and you just break that promise.

In so many fucking ways. By not — by going back in time so that you don't have to progress the story, the thing you promised to do? And you lie to your audience!

And trick them into thinking this is, this is what they were waiting for, except you're just throwing everything out.

Why would you ever fucking do this?

Martha Wells doesn't want to write this series and then. and then to make it worse, you think? Okay, well, okay, well, maybe she she went back in time for book six, but she can't do that for book seven, can she?

No, what she did there was worse because, we are in the technically in the future, but she still threw out the entire ending of book five, so that if you, like me, make the mistake of rereading book five before you read book seven, thinking, okay, well, I will be fully caught up, I will be on board with all the timeline, I am prepared!

That's one of the worst mistakes you can make.

Because book seven... takes book five and kind of like chops off the whole ending part so that —and we

don't — and, and [long drawn out sigh].

Books sev okay, book five, it deals with people on a planet.

And then we, we finished dealing with the stuff on that planet. And, and we are, we go up in a spaceship, we're not on the planet anymore. We're up in space! We're up in space! We're talking about, we're saying, yeah, we, yeah, we don't have anything else to do here now! Our job is done, the meme.

Our job here is done. But that time they did actually do something about it, so their job is done. We don't, we don't need to do it this anymore, there's another team coming in that are just gonna finish everything up, and we are free to waltz off into the sunset, everybody!

And Murderbot goes and has a conversation with its literal slave owner. It says, hey, I want to go hang out with my friend ART, I think that'll be cool. Uh, this is something I want to do, I want to go hang out with ART and its crew. And, uh, maybe make the world, a

better place by actually doing something to fight back against the evil corporations!

Okay, that's, that's how book five ends.

So you, you, you're like me, and you make the mistake of rereading this?

[metal noises]

Here comes the xenomorph! But we get some cool music first.

You make the mistake of rereading book five. Like, regular fucking people do when a new book in a series comes out and you want to make sure you remember all the relevant details?

But book 7 comes in. And we're back on that fucking planet. Like we didn't — like we never left.

[a human npc runs through the door]

Oh! Person! There's a person this time. [to someone offscreen] Nope, hiding from the xenomorph.
[xenomorph noises from offscreen] Gonna die. Sorry man.

[xenomorph loudly approaches open doorway, the NPC turns to run toward the player]

Wait, don't run, that's loud! Be careful!

This is interesting. [door at end of hallway closes]

Just stay here, or maybe go that way.

Interesting. I like, how it's not even going exactly the same way.

Book seven opens and, and we're back down on that fucking planet.

And we don't get any explanation for this. [door out of sight opens] Even though they'd let the planet they were getting. [xenomorph roars] Hi! [the xenomorph tackles Ripley to kill her] They were getting ready to

like, go into hyperspace, like literally walzting off into the sunset! That's what was going on!

This is like.

And then and then, and then book seven opens, and we're just back on the fucking planet. Not — like, no explanation! [someone whispering offscreen unintelligibly] And we're, we're pretending.

Huh?

[from offscreen: I said it seemed like they pretending that they had just walked onto the shuttle and were preparing to leave, but didn't actually get that far.]

It's just fucking terrible. Like, it's not even, uh, the book starts out we are literally still in the middle of waltzing off into the sunset, and then suddenly there's an explosion behind us and everybody is screaming for us to help and come back and hurry the fuck back, so we *interrupt* the waltzing off into the sunset — we don't even get that!

It's just. Characters were waltzing off into the fucking Sunset! Paving the way for the future progression we were all promised, and now actually, um, well, they didn't actually leave the planet at all, you see, you won't get a fucking explanation for this.

They're just they, they're still on the planet.

For reasons.

And those reasons are... Redacted.

Literally the book is interspersed, for the first hundred god damn pages, exactly 100 pages, because I, I, I looked.

It's, it's interspersed with Murderbot complaining about everything. And saying, blah, blah, blah, oh, um, I'm being, I'm just crying about everything, not literally crying, I'm just complaining about everything. And, uh, being useless because, well, redacted!

And it's literally in little brackets and shit. So this is why, when I got to, literally, page 20 of the whole book. I said out loud, this is gonna be a Steven Moffat.

[to person offscreen] Does it have the recording app on there or just trying to see if it'll?

It said no. That that's probably too thick because it's actual leather, not plastic. Well, probably fake plastic leather, but you know what I mean?

But. Yeah, it. If you, if you reread book five before you read the book set supposedly immediately after it, it actually makes you more confused because at least the people who didn't reread book five. assume that their confusion. Is naturally occurring, simply because **they** have forgotten things and not that **the author** is horribly fucking mangling any sense of continuity you could have.

Because if you can, you can look at the reviews for book seven, which is called System Collapse, which is the book equivalent of fucking click bait.

Um. You can look at the reviews. Even the people who enjoyed the book and gave it five stars because they they really — People in this day have — the five star rating things that you're supposed to give regular ass employees have just — Made people never want to rate anything negatively, even if it was an actual negative experience because they don't want the empl — The regular minimum wage employees who are not actually at fault to get in trouble, even if the company itself fucked up, so they'll just rate you five stars.

Yeah, they'll they'll just keep rating you highly because they don't want you to get in trouble, and they think that this carries over into book reviews for the same reason.

So they, like, even people who who hate the book will still give it like four or five stars, and they'll say this plainly, and it's like. We're not reviewing the McDonald's employees. You're not telling them 'fire all of your employees' by giving a book a low rating you're telling people, don't waste your hard-earned money that you got working at McDonald's and being treated like shit on this book.

Because this book literally destroys all sense of continuity.

I literally reread the I literally reread the — The book set immediately before this. The day before I read it! Because I wanted to be a hundred percent on board with anything that was happening and not forget what was happening!

And then this literally just. That was the worst decision ever.

Because at least if you go into this without rereading the rest of the series ahead of it, then your confusion seems like, it's okay, that's just the results of not rereading the rest of the series before reading the newest book in the series, that's, that's on me.

It's not on you! It's not on you!

It is 100% the book, and the author mangling continuity so that there is no fucking hope of salvation.

You, it's, it would, it would have been so fucking easy to not do this.

Literally, just actually pick off where we left off and then have them physically come back to the goddamn planet.

But Martha Wells decided no. No, for some fucking reason, decided that wasn't going to happen.

Why?! And this, and this got past all of these actual professional fucking editors, whose entire job is to say no, author, that's terrible, don't fucking do that! That's literally their job. Editors. Are the reason — professional fucking editors, who's — this is literally their job.

It's their job to say you need to cut out all of these extraneous names. This is so redundant. Why are you making all of your fucking audience memorize all this completely useless shit? Stop throwing in 50 million goddamn character names! This is cluttering your work. This is, this is making the story actively worse.

And somehow, all of The Murderbot Diaries if somehow gotten past all of these actual professional editors whose, whose pay time is making the books even more expensive, even more than just the blatant greed of the publishers.

\$35 is what I paid for book five. [metal noises begin]

And I looked at the back of book seven when we got it, and the recommended retail price is 30 dollars.

Uh, I really like that Easter egg. And I like this little peaceful cutesy whistling music. Contemplate the stars before the xenomorph comes and rips your face off!

I like it.

It's like, hey. Maybe you should stop sitting there?

We're just gonna keep doing this, game. Until I get done this part, but, Oh, we got the person hiding again!

What if I just walk this way?

Let's go look for the xenomorph.

[clears throat] But. Yeah. So?

[xenomorph roar in distance] I think they got got.

Hi, xenomorph. [xenomorph kills Ripley] Sorry, Ripley.

[game reloads. Ripley swings the hammer] Wrong button. Let's — let me just smack the ground. And we'll just draw the xenomorph here. [Ripley keeps missing the ground and floor]

Or not, I just I'm not going to hit anything apparently. Of course, as soon as I try and hit shit, it doesn't work.

Some so, so book seven is confusing, not because you, just, didn't, dear readers, not just because you didn't reread the whole rest of the series and just simply forgot stuff.

No, it's the author. Not giving a single flying fuck what happened in the books before this and just.

Like ly, I, I do count this as a form of lying because, you can't just take —you cannot just literally throw out the entire ending to the book you wrote before this and act like that never happened.

To make the most confusing book —almost all of the fucking people on Goodreads and other websites have ever fucking read.

Like, I have never read a book with such a confusing opening.

Because it's confusing because it's just sheer, like, I don't even think you can call this incompetence because this goes beyond incompetence.

This is something you have to do on purpose.

It's not just. Um, I accidentally said something confusing. Like, there's no way you can — you can do something like this. And not — That you're throwing

out...everything that happened in the last book.

And also just don't fucking waste your money on book seven at all. Not even to buy it used. Because even if you just spend three dollars on it, that's gonna be more money than you should.

Just get it from your fucking library. Or, I guess, buy it for your library for three bucks from a used bookstore so that nobody else has to waste their money on it, because, uh.

That's the wrong button. Oh well, we're just gonna die again in a bit, I'm just wandering around while I talk now.

Um, because, A) nothing happens in this book.

It's literally filled with, with endless...Nothing.

Walking through corridors—

[NPC: The lab can be separated from the main station, bring it back online, and systems can reconnect.]

Okay. V...V R.... Oh, oh, okay, I just sat it down. Okay. I'm not actually doing the, the continuation yet, I'm still talking.

Um, A) nothing happens in this fucking book, it shouldn't exist. It literally reads like it was everything that was cut out of book five. And just, it literally reads like it should have been the second half of book five.

And — Not in a good way because as I, as I said before, book five.

[to an NPC] If you hide in that closet, you'll be safe, man.

NPC: Don't think I've seen you around before.

[to NPC] Hide in that closet, just, just hang out in there, hang out under a bed.

[Ripley swings hammer] Wrong button. Let's read this computer terminal real quick.

Clark is dead. Jameson Clark is dead. Last time I saw him, he was using some of the junk around the station to make explosives for protection. I told him to be careful, but when I got back from gathering supplies, there was just just explosive damage and blood. I'm on my own now, some going to come to you. Where are you? ---

-Elaine.

[npc talking to themselves: last time I trust anyone in this tin can...]

AKA don't, um, don't misuse explosives, and don't throw them too close to you.

I do like how well built the space station is, though it's very sturdy because people can just keep setting off fucking explosions everywhere. We could have gouts of fire streaming endlessly from walls, it doesn't hurt anything else.

We're just wondering in circles until we get eaten again.

[clears throat] Let's look at the stars.

But, yeah, Martha Wells. It —These books are expensive. These books are so fucking expensive. They are so overpriced for the amount of content that you get because the first book, most of the first four books are like, they're not even 50, 000 words each, but you're paying the same price for these that you would an actual full-length novel of at least three times, four times because we we did the fucking math.

The first four books — you'd have to combine all of the first four books to get an actual regular novel length story.

And it, [sigh] as I said, the only reason book 5 is quote unquote “novel length” is because it's filled with shit that doesn't actually need to be there because it's

literally just useless filler that accomplishes nothing.
Padding the runtime, as we say.

Except like, filler? Filler is like too, too nice of a word, because if, at least if you've watched Bleach, their filler arcs are fun, because it's just the people making the show getting to be creative and having fun with it and telling stories even while we wait for Canon to have some more stories for them to tell.

So, like filler is is too complimentary for what's in book five and padding that run time, filling out that page count.

Let's go down here. [climbs into floor vent]

I guess I can keep the flashlight on because we're just gonna let the xenomorph eat us again.

Oh, was I supposed to go down there, or is it just telling me, is it just telling me, 'hey, you're not doing anything. Hurry up.'

Let's throw a noisemaker. Oh, I don't have one. I can

make one.

Is it not making noises?

[xenomorph appears, roars]

Hi!

[Ripley gets killed]

Sorry, Ripley.

Um. Yeah. Despite having professional editors that are no doubt part of the excuse for making these books as completely absurdly overpriced as they are.

Um, we still get all of this, the shit that professional editors should be making sure *doesn't* get into the final product that people are charged an arm and a leg for.

Especially in this fucking economy, where people don't have fucking money to throw away on

overpriced books that are filled with crap that should have been cut out.

We have fucking groceries to buy!

But no? We still get book five, which is filled with so much nothingness. Where people just sit around and discuss the problem and theorize about the problem. And none of it means anything and the entire time it's happening. You are just mentally fucking, begging the characters to get the fuck up and go actually do something, because they're not, they're not even having any kind of conversation that benefits the character growth, and the character depth.

—Because you can have characters sit around and talk, and there can still be doing something. It just has to be productive conversations. It can teach us more about the world. It can teach us more about the characters. It can build their relationships, but none of that is what is happening here.

Especially because it's keeping up the 'human of the week' format, where like the human character that is,

uh, the human of the week in that book is probably never gonna fucking come back, so it doesn't fucking matter.

And also, she just said, like, two months ago? Maybe three months like in February or something 2025, she just just said casually, in an interview on YouTube that she doesn't do character development, and that's, that's a feature, not a bug.

Unironically! She said there's in an interview with a book club! And dear god I wish the camera had been pointed at the interviewer's face when she said that, because I would love to see the expression on their face when they realized, 'Oh, this author just said that our fucking protagonist is literally never going to grow and develop as a person, and that's a feature, not a bug'. That's a, that's a quote. It's, it's a feature, not a bug. She literally used those words.

The lack of character development and character growth in her writing is a feature. Not a bug.

Because — and she said in the most condescending way possible, Um, using character development is *some* people's style of writing, but not *all*.

[laughing] Can you imagine saying that? Can you imagine any author who's ever? Like, actually? Oh my God, I can't imagine fucking saying that, and not to a book club! A book club!

You're saying this to a book club??? Of fans of yours, asking 'hey, um, I hope we will get to see your character develop because I really like your character, and I can't wait to see how it develops', and she's just like, oh, — and like, they literally just want — Asking, is Murderbot ever going to change its name to show that it, it's *not* still blaming itself for something that was literally not its fault at all?

And she's like, 'um, no, that's. That's a feature. Not a bug that Murderbot is never going to change as a fucking person', and this also explains why Moon and every other of her protagonist.

Is just the exact same apathetic fucking asshole by

the end of a series as they were at the start. The only difference between Murderbot is that Murderbot didn't.

What? Why am I twitching?

Murderbot didn't actually start out as an asshole. It started out as the kind of character who murders other slaves, yes, but it wasn't like specifically being an asshole in the way that it starts very abruptly being in — until book three, and then book four has Martha Wells lied to us through a character and —and trying to convince us all retroactively that Murderbot is always been this way! It's always been this mean about everything.

It's like, no, it wasn't. You're lying. You can't, just we, we — that's not how this works. And it's just infuriating.

If I sprint? How loud is that?

At least — I will say, at least there's no stamina bar in this game. Can you imagine how terrible that would

be?

[from offscreen] Yeah, um, how often there's a round table of anime style?

Yeah, um [person offscreen continues indistinctly]

Yes, oh my God. This was fucking infuriating in book seven.

Okay, if you've watched any anime, you'll know what we talk about when — hi xenomorph!

Run into you! We got stabbed that time.

Sorry, Ripley.

Um. Book seven. The, the beginning is, it's just so terrible.

It's so terrible. Oh my god.

So we, we start off the worst fucking way possible by just the characters all being back on the fucking

planet. Again. For no reason. Not, and there's nothing here to make this less confusing in any fucking way.

I'm gonna just go hide in a closet and see if the xenomorph will still come to kill me after seven minutes of not doing anything.

[from offscreen: You can just mention that book 7 is extremely clearly everything that]

Yeah. We already said that, yeah. Yeah, but that was saying, yeah, that book seven just seems like it was everything that was originally cut out of book five.

[from offscreen: Which is generous]

Which is, which is very, a very generous assumption to make because it doesn't seem like anything that should have been cut out of book five was, because the only thing the author and the publishers seemed interested in was putting it as many pages as possible so that they can market it as a novel instead of a novella so that they could justify charging \$35 for a whole bunch of nothing.

It's literally the exact same amount of plot and character, which is to say, not much at all, as the first four novellas. But, but extra pages of nothing and extra price. For nothing.

And book 7 opens in the most purposefully confusing way possible that I could... I literally can't believe, any fucking person, who has any reputation to maintain as like?

Being a professional editor and professional book publisher who wants to maintain a reputation of? Any, any kind of just bare minimum quality assurance.

I can't believe they let the, the opening of book seven open like that because it's literally so fucking horrible. And so easy to fix. Like, you had to go out of your way to make it this fucking bad.

And, and then we get a whole bunch of conversations about shit that isn't even that is never properly explained to us.

So the, so we get a confusing start. And then it just keeps getting more confusing and infuriatingly so, because the characters are all just somebody says something about, um, 'we think there might be another colony on the other side of the planet.'

Like, there's one of the, the colonists that we met before. says this, and then for, like, no goddamn reason, not even after I reread this book a second time, the next day. Uh, it still doesn't make sense even the second time reading it. Everybody, like every single character. All of them, — we — and there's a lot of them. There's so many of them we get like. A reaction from every single goddamn character.

Responding to this, uh, basic statement of, uh, 'we think there's a second colony over on the other side of this planet'. Every single named character, including the ones that shouldn't have names because they don't matter, all of them, like, do the equivalent of — some of them do literally do this — throwing their head back and shaking their hands at their fists in the air while screaming.

Like it. We go through, like, seven fucking characters, all doing some kind of reaction like this. Like, it's a fucking anime, and somebody just said something dramatic in battle so now, we gotta do little colorful pie slices of all of the characters reacting except, like, it's fine in anime because those are actual artists getting to show off.

Look at this expression I can draw, look how smoothly I can make this transition. That's like actual art going on there.

And the, the animators deserve to show off.

In this, it's fucking infuriating because we don't know why the fuck they're reacting this way, and it doesn't even make sense **retroactively** after you finish reading the book! It's just a reaction, for the sake of a reaction, and it doesn't even make sense!

And it doesn't make sense! It's just there to add a page count, and it doesn't make sense!!!! Literally!

[from offscreen: Funny, retroactively, because you see this, and you can't unsee it.]

And yeah, yeah, so many people. I, this book is actually what taught me the phrase jumping the shark because so many people were saying that this is Murderbot jumping the shark that I had to Google it because I'd never, I somehow never have heard of that phrase before, but yeah.

Um, this book. It's very, very funny. This book is so bad, that it is, it is literally just putting on display everything that has ever been wrong about Martha Wells's writing.

And putting it so clearly on display that nobody will ever be able to unsee it when they read the — when they reread the first part of the Murderbot Diaries, and since she's republishing the rest of her books they will be unable to not see it when they read Emilie and the Hollow World and dear fucking god — I hope she and her editors are at least going to remove the extremely racist shit from that.

Oh my god. Like I. If she republishes Emilie and the Hollow World without any changes to fix the absurd levels of racist shit. Um, there's no hope for her as a person, and if — none at all — oh my God.

Um. Yeah, there's everything that Martha Wells has ever had a problem with in her writing is, it's exemplified in the Murderbot book, seven System Collapse.

We have, the the nothing happening, nothing happening.

We have millions of named characters whose names you don't actually need to know, and the author shouldn't have fucking told you because, they don't matter! So the only thing their names do? Is make you more confused, because you are wasting time trying to memorize all this shit. You don't need to know.

We get. again. lack of descriptions for anything.

So let's see if the xenomorph will kill me again.

[from offscreen: It's been seven minutes?]

Um. Not sure I'd actually didn't look at the time for when we got killed this time. I just want to see, like, what, what's the time limit on when the xenomorph's gonna kill you just for the sake of killing you because the game developers are like 'stop being such a scaredy cat, you're not supposed to be *that* scared go do stuff.'

Um. Yeah. Like? You—

[metal noises] Coming back? Coming to get me?

I do think it would be cool if, like, if you just didn't do enough shit, I don't know, like, eventually, like, if you just spent all your time hiding and not accomplishing anything, I think it'd be cool if like, eventually, the, the space station would just get completely over, overrun was xenomorphs, because that would be just that would just be very fun.

It would probably be very complicated, though, because you would just be stuck in the first two

levels. But like, just a swarm of facehuggers come crawling out of a vent or something like that.

Wait no, I guess... They do kind of chase people around now. these days. Yeah, it's kind of weird. What like, what do we think —eh, whatever.

What was I saying? Oh, all the things on display in book seven, so we get the whole most confusing opening ever. No, no, even attempt to explain it, and it would have literally just been easier to just make it well written than it is to make it terrible.

Like, I can't stress to you enough. It's the most simple thing in the world to not make this confusing opening. It doesn't matter.

Apparently, she signed a contract that she has to write three more Murderbot books. So, book seven is the first one of these three.

And there's two more, and there's gonna that's why there's going to be two more books in the series.

And it's going to be hilarious.

So, we have, needlessly confusing for no fucking reason. And if you complain about the confusingness or ask for clarification, the author is going to call you a fucking idiot and say, you're just being bad at reading on purpose.

That's literally what, she's literally saying that people are purposefully not understanding the Murderbot Diaries if they're confused about anything in it.

And it's like, okay, so you're just a terrible writer, and you can't even take any kind of criticism. But you still want people to shell out absurd amounts of money to pay for your books, and then you'll just call them stupid if they ask you questions about the books. Okay. Okay. [sigh]

Needlessly confusing for no reason. Just explain shit.

[[AND THEN THE MICROPHONE STOPPED WORKING]]

[twin talking: partially not caught on the transcript because everything decided to glitch at once

Able to? More of them after each other at a time. Until you get to the climax, where instead of you having to do all of these things for the first time while? Got 50 million fucking. Xenomorphs hurt and seek as an Androids behind you, ready to fucking, kill you.

Comma. Oh, I don't need a comment. I'm not using Texas speech. Instead of that being the first time you get it, you're getting it slowly and gradually so that you, the player, have time to learn these things and have confidence in doing these things so that when you get to the climax and you've got to do five of these things at once, while explosions are going off and you've got fucking.

Enemies lining lined up behind you. Ready to take your head off and eat you? You can actually. Your your tents. It's suspenseful, you are terrified, but you can do it, and you get such a. Satisfied, fulfilling sense of

accomplishment and adrenaline. When you manage to do all of these things, snap snap, snap right, one, two, three, go, and then your spreading through that doorway to save the world or whatever and.

This is how you do it properly. Are we being? I had in the room with us again. Yeah, but this is how this is. This game is how you introduce Concepts and information to your readers, or in this case, players at the same same thing applies to books you can't just.

Dump an entire mountain of information onto your reader. All at once. Never really expand on it, and then just never give them any reminders. Never give them any reminders. Never give them any context. Never give them any expansion in the actual Universe that makes sense in conversations or observations, and then expect it to.

Stick in your reader's mind. Meanwhile, alien isolation does it perfectly. It does it slowly and gradually so that you have time to learn all of these things properly and absorb it and parse it and gets to

be an instinctive level almost of understanding so that you can do it all at once.

She just. Dumps it. When she bothers to have any kind of World building, she just dumps it on you all at once. In one big info dump of things where you're not even given time to actually parse it because you were previously told a lie that you were just told was a lie and not even kind of info dump.

Yeah, it's not even a fun kind of info dump. And it's just. Really bad, and if you're reject, if you're novel. He gets rejected by, like multiple Publishers, and they're telling you it is too confusing. Of a read, and you're not even gonna take that as actual genuine feedback from professionals that you should.

Go in and simplify some things. Cut out some of the redundant fluff. Cut out some of the completely and utterly unnecessary. Details that mean nothing. Why does that guy exist? Yeah. Yeah, it]

[me talking again]

also the the stupid phone decided to stop recording for no reason, so some of the transcript is going to be obnoxious.

Um. Yeah, what was I saying before? Let me scroll up.

There's. There's so many things wrong with book seven in such glaring ways. I mean, then the numbers of people reading this series have been going down — maybe geometrically is the word I'm looking for — have been decreasing with every book that comes out because — It's just the same thing over and over and over again, and nothing is a being accomplished.

And book seven is so many people's final straw because, as they say, it is jumping the shark.

And now that Martha Wells has put all of the flaws her writing has ever had on display so blatantly, nobody's ever going to be able to unsee it, even if they're still telling themselves a series is good, and they still enjoy it right now.

When they reread these books, they're not going to be able to help noticing that we don't get any world building, asking why, why are there so many characters here whose names I'm supposed to memorize? Why is the book acting like, I already know these people? Especially when, if, they read her other series.

We're just doing all this again, just for the heck of it.

[NPC: The lab can be separated from the main station, bring it back online, and systems can reconnect.]

We're gonna get killed by the xenomorph at least one more time.

It said hey, be quiet.

Let's see if we can smack it.

Nope, can't even smack it.

Sorry, Ripley.

Okay, this time I'll be taking it seriously. Which is why I'm pausing it.

But nobody who who has read book 7 of the Murderbot Diaries will be unable — able to unsee all of the problems that it puts on display.

They will not be able to unsee the fact that this series is going nowhere. Going nowhere fast.

They might not understand — they may not make the connections between book five and six and now, seven, going in an endless circles, spinning in its wheels, going nowhere.

But many people have realized, okay, this, this series is never going to be what it was promised to me that it would be.

Because, as I've said, the inherent promise you make by starting out with a premise like 'an enslaved robot gets its freedom', the inherent promise you are

making with that premise is we will see justice for the enslaved people in this series, there will at least be *attempts* at justice.

That's the — that's, that's the promise you are making when you write a story about enslaved people. You are promising that the slaves will either get their freedom or fucking die fighting for it. Either one of these options. Preferably, they win. It could be — it could be a story about, kust one of the people — who did not survive to see the end of slavery.

People die. It could have been that, but it's not even doing that. Not even saying. Um, 'this person did not make it, but they made the world a better place. And have driven us one step closer to victory'.

Not even that. It's just going nowhere. We're not even going to pretend to give a shit about slavery.

We're seven whole entire books in, and the protagonist still — still is just murdering other enslaved people. And the author just wants you to be fine with this. Because the author doesn't give a fuck

about slavery at all, it's literally just set dressing.

You're not supposed to give a shit about any fucking person in this setting that is not the protagonist or one of the Pure Cinnamon Roll slave owners.

[to someone offscreen as they leave] Yes, I've said Murderbot — The only reason Murderbot starts out a slave — and is still a slave, but we're supposed to pretend it's not anymore — the only reason Murderbot is a slave is because that makes you automatically sympathize with it.

Kind of like Alien Romulus. Hold on. Let me turn these lights off. We don't need all these lights on.

Hello, pretty kitty.

Um, yeah. The only reason Murderbot is a slave at all is because it gives you automatic sympathy points for it. This is why every single one of Martha Wells is protagonists has a tragic backstory of some — of some kind. Because it gives you free sympathy

because it just automatically makes you want to sympathize with them, because there's nothing else for the character, if not for this tragic backstory, that would make you particularly sympathetic.

If Murderbot were not a slave, would you find it nearly as sympathetic for how it keeps murdering other slaves and is explicitly, maliciously, going out of its way to do so?

I don't fucking think so.

So, she has to give them all tragic backstories, so that you sympathize with them and are willing to forgive more than you would if they weren't already inherently sympathetic, and I say, Alien Romulas — as we're playing Alien Isolation —but alien Romulus is not a good movie.

We have a whole bunch of characters. That. Um. Are flat as fucking cardboard. Got zero personality. There's too many of them. I can't tell any of them apart. I don't know any of their names. Um. And people act like, well, they're well, you have to

sympathize with them. Um, because, uh, they're in a sympathetic position, and it's like, that's exactly what Martha Wells is doing.

But Alien Romulus failed at it, because. I — there's — There's just so many characters. And I can't tell them apart, and none of them have even enough characterization outside of the very blatant archetypes going on — they have no personalities outside of the blatant horror archetypes that they've all just been slotted into, for you to care about any of them.

I don't know any of their names, — I don't know — I can't tell you any other personality traits. They're flat as cardboard. And, and there's nothing to make up for it. There's like, not even enough personality to really dislike them.

Besides, like the one guy who's who's archetype is being? And — [very loud, long drawn out sigh]. Alien Romulus also doesn't understand how oppression works because, we have a robot character in that one of the synthetics, like, from this [Alien: Isolation], and

like, from the original alien movie.

And this android is Black. And very heavily autistic coded, because he's malfunctioning, and one of the human characters, his whole thing is being racist question mark ableist question mark? And it's like, okay, but?

It's — it's such a bad movie. It's such a bad movie. It doesn't really. It does not understand what racism and ableism are because — It's racist and ableist. But then, it's saying that. Um. Oppressed people, Black autistic men, **are** actually dangerous, and you **should** be scared of them, because somebody could just switch out their malfunctioning chip that makes them a nice, but autistic, person and turn them into a super efficient, uh, company man thing, uh, that will just put you in danger and all this crap.

And it's like. Guys. That's not how oppression works. You can't — And this is again, this is exactly what Martha Wells is doing in *The Murderbot Diaries* because she's once again made the oppressed people completely fucking overpowered and —If, if

Murderbot wanted to go around just murdering people, there would be nothing anybody could do to stop it because it can kill like 10 humans in five seconds.

You can't stop it with bullets. You can't stop it with energy weapons. You can't stop it with knives. They would be very, very fucking little that you could do to stop Murderbot from actually murdering everybody if it wanted to.

Because A) Martha Wells doesn't understand how oppression works and B) Martha Wells always wants her protagonists to be the coolest, most unstoppably overpowered Mary Sue's in existence.

Yes, I'm using the word Mary Sue on purpose. Because — Have I mentioned that despite Martha Wells being a woman and loving to do pseudo-feminist shit, she's really fucking misogynistic with her writing?

Like? Let's ignore all the, the major misogynistic things for just a moment, and just let's look at the

most basic thing ever. Why is her new series about a male character. Like? Oh, what, would it kill you to write about female characters? It's like such a basic thing. Like, there's nothing wrong with having male characters. male protagonists, but it's, it's it sure is a fucking thing, when you consistently have more male characters.

And the only time that a female character gets to narrate at all is if she's already sharing the story with a male narrator, but then she'll have whole entire books where there's a male protagonist, he doesn't have to share the story with anybody!

And it's just just such. It's just such a basic. Fucking. Thing of misogyny.

It's like, like, the bare minimum is, having female characters who actually fucking matter?

Like I, I think I've mentioned it, but? In the books of the Raksura, Jade is Moon's fucking owner because she's the queen who decided, uh, that 'that consort ight there belongs to me. He's mine now.'

She has no personality. Literally, no personality. I could not tell you a single thing about Jade's personality. Because she doesn't have one. She just does whatever the plot requires to move the plot forward.

She has no personality. Her mom has personality. Her mom is a fucking fascist dictator. That's a personality. Jade? Nothing. She's not ...a coward. But she's also, uh, not anything, not anything enough to actually stand up for her mom and overthrow her. It's, it's just. There's just nothing there. Which is why I've never written fan fiction for The Books of the Raksura.

Because I would have to make up every single aspect of these characters personalities, because there's literally nothing to work with.

I literally can't tell you a single thing about Jade. She's, she's just... She's just whatever the plot requires. And nothing more.

It's absurd, and it's like, oh, um, I did forget to mention another thing of Martha Wells's writing —

That's that's exemplified in book seven of the books of The Murderbad Diaries. Is —

I'll just I'll just push play and let the xenomorph kill us again, um, so we have something to watch.

No, there's no stakes. Nothing will ever matter in this series because there's no actual danger that the characters are ever actually in.

Any injuries will be magically healed. Any characters we care about, that are human characters, at least, they won't die. Martha Wells has no problem with killing off enslaved characters, especially if they are dying to protect their slave owners. Because she really fucking loves that.

Not that we're actually gonna stay. Probably. I guess we can just hide in this locker. And then continue. With an extra sensor.

Um. Yeah, she she fucking hates physically disabled people, and we'll never let her any of her characters become physically disabled.

So any times there's a fight we, A)Have to have dramatic super crazy injuries, all the time, because cheap drama, because she doesn't know how to actually do regular drama, like natural drama, real drama that actually matters.

So she, just she, she'll just have Murderbot get into a fight and get exploded. And all of this horrible shit, and we're supposed to be upset by it.

But then, like five pages later, it'll all get magically healed.

There won't even be any scars.

There will be literally no indication that that fight ever happened.

Murderbot's not even traumatized by it.

It's just...For the five seconds we need the cheap drama. And then it's gone.

And it seems like maybe — People were criticizing her for this in the books of the Raksura because, like, in, maybe the last book? As I said, the last two books in in The Books of the Raksura are like, very explicitly the same story chopped in half. So I don't remember which one it happens in, but?

I guess people were really, really criticizing her for that in the books of the Raksura and pushing her to actually — have some fucking shit that matters. So, what did she decide to do?

She decides to kill off...

A background female character who's not important to the plot. She's not important to the world. She's not important to any of the main characters.

And just kills her off. Randomly.

And you want to know why? To make a, another — he's like a side character — to make a male side character sad and angsty.

She literally. Decided. Okay, you want stakes? I'll kill off a female character from the background to give man pain to this male side character who also doesn't actually fucking matter.

Like she did, she — she did the misogynistic thing. She, she fridged a female character to make a male character sad.

And it's not even the actual protagonist.

It's not even actually anybody that matters to the story, so it's still not fixing the fucking problem of there's no stakes.

She just added more misogyny in.

Like the most blatant basic example of misogyny in writing. She just killed off a female character. For no other purpose than to make a male character sad,

and, and neither of them are actually important to the plot.

She just did misogyny. And didn't actually fix the problem that people were criticizing her for, which is that every single fight gets magically fixed with literal magic before anything can come of it at all, so there's no stakes and you keep telling us that the villains — the racist, caricature villains — you keep telling us they're super scary and terrifying.

And then you literally have every single protagonist, no matter how physically weak they're supposed to be just tearing through them like paper like, um, there's one of the scary racist caricature villains.

They have a bunch of different types, just like the Raksura do, because they also have a caste system, um, one of the so-called scariest ones, we're told it's called a Ruler, and uh, if you fight one, you just have to run away and fly away because you'll die if you fight them.

And then we just get just like told, casually, that one of the good guys, another side character named Balm, who has a whole lot of shit going on with her that we're not supposed to acknowledge —

—I'll talk about that. Let me write that on my arm in marker —

Rip to Balm. She doesn't die. You'll see —you'll see why.

Um. We're just casually told that she fought a Ruler. Even though she's one of the, the people that's not supposed to be that physically strong and is especially one of the people who should be flying the fuck away and running for her life.

No, um, she managed to take down a Ruler all by her self. And this is after we've had five slash, maybe six books telling us over and over again, that the rulers are terrifying and scary and Unstoppable.

But Martha Wells doesn't ever actually want to let her characters lose, including the side characters, and they can't become physically disabled so, um, what kind of injuries does Balm come away with from this boss fight, as it was presented to us — that just happened in the background in some throwaway lines.

Is she, I don't know, let's, let's. Let's go through. She has wings. She has a tail. She's got two arms and two legs.

Um. She just had a boss fight all by herself.

Do we think maybe one of her wings was broken? Maybe one of her wings got shredded? Um, maybe she broke her arm and a leg, maybe her tail got cut off. Maybe her tail got broken? Anything like this?

Broken ribs, maybe punctured lung? We know they do have lungs. Um, maybe she got a concussion? From getting her head slammed into a rock or something? Anything? Anything? Maybe she lost an arm? Maybe the boss she's fighting, like, literally, just bit off her

arm or something like that. Maybe she's missing a chunk of her neck from the guy trying to bite out her throat!

Uh, maybe she loses a shit ton of blood, and like, almost fucking dies. And then has to spend months recovery. I don't know how long it takes to recover from blood loss, but um.

Nope. Nope. You want to know what happens?

You want to know what injuries she got from this boss fight that she did, like all by herself even though we were told that, um, this should be impossible?

She got some scratches on her arm.

Uh, that's arm singular, not plural. Scratches on her arm.

I think this music might be the game telling me that the xenomorph is now gonna kill us for the sake of killing us, but let's see, we'll find out. And this time

I'll, I'll set a stopwatch on the other phone. I think it's interesting, we're doing research.

Yep, xenomorph's coming over here.

I guess I should pull back just to see. Uh, if I don't know if pulling actually away from the thing, makes it less likely to detect you.

But I think that music is, like, okay, we're gonna kill you now because you're you're, too, you're too much of a scaredy cat.

Are we doing that? Maybe not. Okay. Um.

Yeah, uh, she got some scratches on her arm. Not both arms, even, just one arm. And there's just — they're just scratches.

They're not bone, deep gouges, or anything. They're just scratches.

Like, like she just picked up a cat that didn't want to be picked up.

She's just got some scratches on her arm from single-handedly taking down a boss that we're told that everybody should be terrified of.

And is this a revelation that actually they're not that fucking scary, and they actually don't know how to fight and sabotage themselves and are just relying on their reputation of being scary, but they're actually like, um, really bad, at actually being a threat?

Anything like that? Nope. It's just. It's just bad writing. We just keep getting told that they're scary. And then the characters, the protagonists, just keep beating them. In literally every single fight they ever ever have. But we just gotta keep getting told that they're scary and are totally a threat for cheap drama.

Even though it never, ever actually does anything because that would, because Martha Wells doesn't want her characters to lose ever, in any way that actually matters, so they can never actually lose a fight.

They can't actually, and she can — She considers being physically disabled to be a form of losing, which is why none of her fucking protagonists will ever suffer permanent injuries, no matter what shit they go through.

It's why Murderbot seven whole fucking books in has zero scars or loss of functionality, no matter how many times it gets its arms blown up, no matter how many times it gets shot in the leg, no matter anything.

It's just 100% fine because we use magical healing technology. Because, uh, reasons. Even though none of that should make sense if they were, if this were actually a story that's anti-capitalism and making critiques of capitalism and all of this shit.

So bad. And also before I end this video because it's getting to an hour and a half — and I bet YouTube is gonna say, no, I can't upload that even though it's the exact same format as all the other ones it keeps doing, because fuck you. It keeps doing that, and it's fucking infuriating.

Um, the other thing about Balm that we need to talk about. Is that Martha Wells in book one?

Establishes. A few things. About Raksuran society.

And this is that Queens and consorts are expected to have, no pun intended, consorts. Supposed to have a sexual partner on the side of their actual official queen or consort.

Um, and they're supposed to sleep with a Warrior of the same sex as themselves.

And. Um, this Warrior is explicitly exclusively referred to as their favorite. That's the only context the word favorite is used within their society.

If if you have a favorite Warrior, that means that's the warrior you are having sex with on the side.

I'm gonna have to talk about River in the next video. Let me write that down.

With Balm, we're told, multiple times in book one, that she is Jade's favorite Warrior.

Uh, we find out only later that the word favorite exclusively explicitly refers to a sexual relationship. And Jade and Balm are both the same-sex. Jade's the queen, Balm is the warrior. So when we're told that Balm is Jade's favorite Warrior. That means that Jade and Balm are having sex together.

That's what that means. That's literally what the word favorite means in this society. Except um?

There's a problem here. They're sisters. Jade and Balm are sisters. That are having sex together. And it's just. Kind of thrown in there casually. Like nothing. And we're just. Not supposed to react to this in any way, and it's not commentary of any kind.

We're just supposed to go. Oh yeah, that's totally fine.

And I'm guessing that somebody on the publishing side did get on Martha Wells about this, because the later books just kind of casually drop it and never

bring it up again ever. After we were explicitly told that over and over again, that Balm is Jade's favorite Warrior, explicitly meaning they are having sex together, even though they are sisters.

This is no commentary on their culture at all. It is not any kind of exploration of their culture at all. It's just. Casual incest. Thrown in there. With nothing attached to it. At all. Nothing.

And, and then it just gets quietly. Um. Pushed under the rug. By never being brought up ever again because I'm guessing at least one editor caught on to that and said, hey, what the fuck is this? Why are you, why are you doing this? You need to stop doing that, just just don't — just don't bring that up ever again. Let's hope people don't notice, and forget you did that?

And because it just doesn't come up again, to the point, kind of hilariously, that the people who love this book series and claim to have read it millions of times will insist that that never happened.

It's like guys. You're lying. It's right there. We are explicitly told she's Jade's favorite. And we all know what that means. It, literally. They they don't use it for multiple meanings. It doesn't mean BFFs. It explicitly means the sexual relationship that a royal Aerial — Royal winged person — is expected to have.

And it's just it's just there for nothing and, as you may be able to fucking, guess there is, in fact, a massive imbalance of power between a queen, of any kind and any other member of the colony because the Queens are the cult leaders.

They are the ones who literally have the ability to brainwash everyone around them.

They have the ability to control whether or not you can shape-shift, and they have the ability to control fertility so.

And we're just told that Warriors are all infertile, never given any explanation for why that would be, especially because female Warriors presumably still have breasts, and they have all of the other

equipment, but we're just told that they are infertile. For no good reason.

And it kind of accidentally implies — because we're never given any explanation or just any basic proof that this is true — Um, it's kind of accidentally implying that Queens — because okay, this stupid world building. There are two species that make up the Raksura. There are the Aerials, the winged people, who enslave the Arborea, the non-winged people.

They're both shape-shifters who transform between a dragony slash lizardy shape with scales and a tail. Or wings, and a tail, if you're an Aerial, just a tail if you're an Arborea. And, uh, human-y, probably just exactly looking like humans form. We never get a single fucking description because it's badly written.

Um. Yeah, so. We're told that there are two types of Aerial. There are warriors, and then there are royalty.

The thing, we're told, that differentiates the two is that the royalty are fertile, and the Warriors are infertile. The thing that makes you a consort instead

of just a male Warrior, we're told, is that consorts have black scales. And queens have very colorful scales, and then they also have an extra pattern of another color over top of that. It's just described as webbing. We never get any detailed. Explanation. Or examination of this, even though? The protagonist's uh, main sexual partner is a queen, so you think we'd at least get some cutesy, cuddly moments —because we're supposed to ship them, even though they don't even like each other —Uh, you think they would at least have some moments where they're cuddling, and Moon is just like examining her scales and tracing the pattern on her scales or something like that. No, we don't even get that.

Because why should we describe things when we can just force the audience to use their imagination and make everything up themselves instead?

Um. Yeah, the actual accidental implication here with everything that we know the queens can do, which literally can't stress enough includes literal brainwashing abilities to make you not want to leave,

and they can also just stop you from shape-shifting. And they can control their own fertility. The implication here. Entirely by accident.

Is that they're just deciding among themselves which babies are pretty enough to be considered queens, which ones are just pretty enough to be considered royalty. And then they just, literally, control the fertility of the other ones whose colors they don't like and say that they're just naturally infertile because they're Warriors.

It's. That's the implication.

That's what happens when you give one person in your society, literal brainwashing, mind control powers, and also the ability to control fertility in themselves, and the ability to physically alter the way other people can function. That's the accidental implication.

But we're not supposed to think about it this deeply to come to this conclusion, because we're not supposed to use our brains, just go along with everything the

author tells us. Just just accept it as totally normal that Jade, the second most powerful person in the entire cult. — i's totally normal that she is just having sex with her sister, who is of lower rank than her, and could literally just be being brainwashed into it because that's a power Jade has.

And like. Martha Wells does not present the literal ability to brainwash people as scary. It's just considered normal, and in the later books, she just kind of also tries to brush that under the rug and tries to retroactively claim that it's it's not, Um, it's not as brainwashy as it actually is, it's not a big deal. You shouldn't be scared of it or think it's a problem that they have this power at all.

Just don't —just don't think about it. That's — Martha Wells just fundamentally doesn't want you to actually think about the stories she's writing. She wants you to praise them, yes, but she doesn't want you to fucking. Think about them.

And, as I've said, this is why she goes out of her way to make up confusing terms. This is why she refers to

Murderbot and the other cyborgs, which she has confirmed, is in fact the correct fucking term, this is why she refers to them as constructs instead of any established words that everybody already understands.

Because she doesn't want you to think about the implications that these people being cyborgs brings to the table as opposed to them being actual robots. Because if they're robots, it's one thing, and it's all bad.

But if they're cyborgs, that's a completely fucking, separate thing.

And it's even worse.

It shouldn't be possible for it to get worse, but is worse now.

Because okay, fine robots? Why would you give a robot genitals unless you want them to specifically reproduce? So that's, that's one thing. But now,

there's cyborgs, and they don't have genitals unless they're sex slaves.

That's a whole other fucking ball game, you know, because now, you're saying that the constructs. Which is the word she uses specifically to avoid you thinking about it? Now, this means that the cyborgs had to have been mutilated at children to have no genitalia as adults, and to have lived their whole lives knowing nothing different.

That's what that means you can't —There's no — there's no other option there. Because Murderbot never talks about its childhood, it never talks about a time when its body was different, so it literally had to have grown up always like this, which means they have to be mutilating literal newborn babies.

Or at least babies like toddlers, before they're old enough to really form any memories.

And considering they are capable of altering your brain, they could just erase your memories of these times, especially because your brain wouldn't be

developed enough to hold on to even residual memories, which is we're told what Murderbot is dealing with, uh, after the massacre at ganaka pit that we weren't giving any proof it was actually there.

Even though Martha Wells went out of her way to make us doubt that it was there and then, she didn't actually give us any conclusive proof that it was.

And we're just supposed to act like the mystery of solved, even though it wasn't a mystery to begin with.

But yeah, anyways. Uh, my laptop is hot.

This is an hour and 44 minutes long. I'll just end this video now, so my laptop can go to fucking sleep and calm the fuck down because it's so annoying, like the keyboard itself is hot, and the fans are not turning on because it sucks.

Don't buy this computer. Okay, that's it. Bye bye!